

*Souvenir
George Plutnam*



PAR
Théodore LACK

OP. 129

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SONATINE

POUR DEUX PIANOS.

THÉODORE LACK.

Op. 129.

PIANO A.

Allegro con spirito.

1.

ff *p* *ff* *p* *p leggiero.* *sf* *p* *sf* *p* *sf* *p*

First system of musical notation for Piano A. The system consists of two staves. The upper staff begins with a treble clef and a 7/8 time signature. It contains a series of chords and melodic fragments. The lower staff begins with a bass clef and contains a continuous bass line. Dynamic markings include *cresc* at the beginning, *ven* and *do* with upward arrows in the second measure, *f* in the fourth measure, and *dimi* in the fifth measure.

Second system of musical notation for Piano A. The system consists of two staves. The upper staff continues the melodic and harmonic material. The lower staff continues the bass line. Dynamic markings include *nu* and *en* in the second measure, *do.* in the third measure, and *pp* in the fifth measure.

Third system of musical notation for Piano A. The system consists of two staves. The upper staff features a *rallent* marking and a *tr* (trill) marking. The lower staff continues the bass line. Dynamic markings include *p cresc.* in the fifth measure. The system concludes with a *Tempo.* marking.

Fourth system of musical notation for Piano A. The system consists of two staves. The upper staff begins with a *ff* (fortissimo) marking. The lower staff continues the bass line. The system concludes with a double bar line.

Fifth system of musical notation for Piano A. The system consists of two staves. The upper staff begins with a *p* (piano) marking. The lower staff continues the bass line. The system concludes with a double bar line.

Sixth system of musical notation for Piano A. The system consists of two staves. The upper staff begins with a *f* (forte) marking. The lower staff continues the bass line. The system concludes with a double bar line.

First system of musical notation for Piano A. The system consists of a grand staff with a treble and bass clef. The music begins with a piano (*p*) dynamic. It features a series of chords and arpeggiated figures. A crescendo (*cresc.*) is marked over a series of chords. The system concludes with a fortissimo (*ff*) dynamic and a sforzando (*sf*) accent.

Second system of musical notation for Piano A. The system continues the musical piece. It includes a piano (*p*) dynamic and a sforzando (*sf*) accent. The notation shows a variety of chordal textures and melodic lines.

Third system of musical notation for Piano A. The system features a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. It includes a sforzando (*sf*) accent and a piano-piano (*pp*) dynamic.

Fourth system of musical notation for Piano A. The system includes a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The music features a series of chords and arpeggiated figures. The lyrics "dimi", "nu", "en", and "do" are written below the notes.

Fifth system of musical notation for Piano A. The system includes a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. It features a tempo change marked "Tempo." and a "poco riten." (poco ritenuto) instruction.

Sixth system of musical notation for Piano A. The system includes a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. It features a tempo change marked "Tempo." and a "poco riten." (poco ritenuto) instruction. The system concludes with a fortissimo (*ff*) dynamic and a piano-piano (*pp*) dynamic.

First system of the piano score. The right hand features a melodic line with eighth-note patterns and a trill marked with an '8' and a dashed line. The left hand provides a steady eighth-note accompaniment. Dynamics include *p leggiero.* and *sf*.

Second system of the piano score. The right hand continues the melodic development with trills and eighth-note figures. The left hand maintains the eighth-note accompaniment. Dynamics include *p* and *sf*.

Third system of the piano score. The right hand features a trill marked with an '8' and a dashed line. The left hand continues the eighth-note accompaniment. Dynamics include *sf* and *p*. The word *cresc* is written above the left hand.

Fourth system of the piano score. The right hand features a trill marked with an '8' and a dashed line. The left hand continues the eighth-note accompaniment. Dynamics include *f*. The words *-uo*, *dimi*, *nu*, and *en* are written below the right hand.

Fifth system of the piano score. The right hand features a trill marked with an '8' and a dashed line. The left hand continues the eighth-note accompaniment. Dynamics include *pp*. The word *do* is written below the right hand.

Sixth system of the piano score. The right hand features a trill marked with an '8' and a dashed line. The left hand continues the eighth-note accompaniment. Dynamics include *f* and *p*. The words *poco slargando.* and *tr* are written above the right hand.

First system of musical notation for Piano A. The system consists of two staves. The upper staff begins with a treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together. A dynamic marking *pp* is present in the upper staff.

Second system of musical notation for Piano A. The system consists of two staves. The upper staff begins with a treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together. A dynamic marking *pp* is present in the upper staff.

Third system of musical notation for Piano A. The system consists of two staves. The upper staff begins with a treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together. A dynamic marking *cresc* is present in the upper staff.

Fourth system of musical notation for Piano A. The system consists of two staves. The upper staff begins with a treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together. A dynamic marking *ff* and a tempo marking *rallent.* are present in the upper staff.

Fifth system of musical notation for Piano A. The system consists of two staves. The upper staff begins with a treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together. A dynamic marking *p* and a tempo marking *Tempo.* are present in the upper staff.

2.

Andante cantabile. (♩ = 69)

The musical score is written for Piano A and consists of five systems of music. The tempo is marked "Andante cantabile. (♩ = 69)". The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4.

The first system begins with a piano (*p*) dynamic. The second system also features a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic and a "rall" (rallentando) marking. The fourth system features a piano (*p*) dynamic, a "mf espressivo." (mezzo-forte, expressive) marking, and a fingering of 5. The fifth system includes a "cresc - en - do" (crescendo) marking, a forte (*f*) dynamic, and a piano (*p*) dynamic.

Piu animato.

pp

p

cresc - en - do

f

piu cresc

ff

diminuando.

rallentando

Tempo 1^o

pp

dolce.

p

Tempo.

p

p e rallentando.

pp

cantando.

p

pprallent.,

The musical score is written for Piano A and consists of six systems of staves. The first system begins with a treble and bass staff in G major, marked *pp*. The second system continues with a treble staff marked *cresc - en - do* and a bass staff marked *f* and *piu cresc*. The third system features a treble staff marked *diminuando.* and a bass staff marked *rallentando*. The fourth system has a treble staff marked *dolce.* and a bass staff marked *p*. The fifth system includes a treble staff marked *Tempo.* and a bass staff marked *p* and *p e rallentando.*. The sixth system concludes with a treble staff marked *cantando.* and a bass staff marked *p* and *pprallent.,*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Allegretto un poco vivace (♩ = 76)

3.

p spiritoso.

The first system of the piano part, measures 1-4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present at the beginning.

The second system of the piano part, measures 5-8. The right hand continues the melodic development with some grace notes. The left hand maintains the accompaniment. A forte (*f*) dynamic marking appears in measure 6.

The third system of the piano part, measures 9-12. The right hand includes triplet figures. The left hand has a steady accompaniment. Dynamics include forte (*f*) and piano (*p*).

The fourth system of the piano part, measures 13-16. The right hand features trills and slurs. The left hand continues the accompaniment. Dynamics include piano (*p*), crescendo (*cresc*), and forte (*f*).

The fifth system of the piano part, measures 17-20. The right hand continues with trills and slurs. The left hand features a more active accompaniment with eighth notes. Dynamics include piano (*p*) and forte (*f*).

PIANO A.

First system of musical notation for Piano A. The system consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes and a triplet of sixteenth notes. The left staff begins with a bass clef and contains a series of eighth notes. Dynamic markings include *ff* (fortissimo) in both staves.

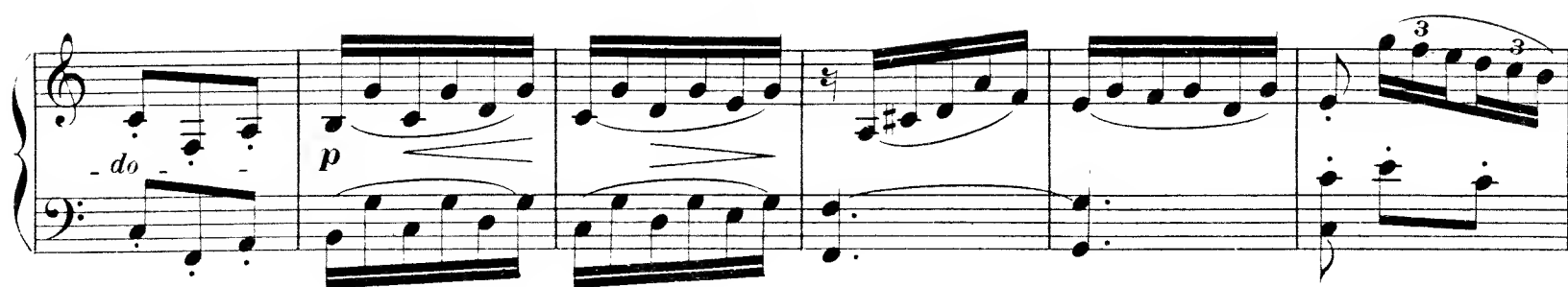
Second system of musical notation for Piano A. The right staff continues with eighth notes and triplets, ending with a triplet of eighth notes. The left staff continues with eighth notes. Dynamic markings include *p* (piano), *pp* (pianissimo), and *ff* (fortissimo).

Third system of musical notation for Piano A. The right staff features a trill (*tr*) in the final measure. The left staff continues with eighth notes. Dynamic markings include *pp* (pianissimo) and *p* (piano).

Fourth system of musical notation for Piano A. The right staff features a trill (*tr*) in the first measure. The left staff continues with eighth notes. Dynamic markings include *p* (piano).

Fifth system of musical notation for Piano A. The right staff continues with eighth notes and a trill. The left staff continues with eighth notes. Dynamic markings include *p* (piano).

Sixth system of musical notation for Piano A. The right staff continues with eighth notes. The left staff continues with eighth notes. Dynamic markings include *p* (piano), *f* (forte), and *diminuendo.*



SONATINE

POUR DEUX PIANOS.

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OP. 129.

PIANO B.

Allegro con spirito.

1.

ff

p

ff

f

p

sf

p

sf

p

sf

p

First system of musical notation for Piano B. The treble staff contains a melody with lyrics "cresc - en" and "do". The bass staff provides harmonic support. Dynamics include *cresc*, *f*, and *dimi*.

Second system of musical notation for Piano B. The treble staff contains a melody with lyrics "nu", "en", and "do". The bass staff provides harmonic support. Dynamics include *pp*.

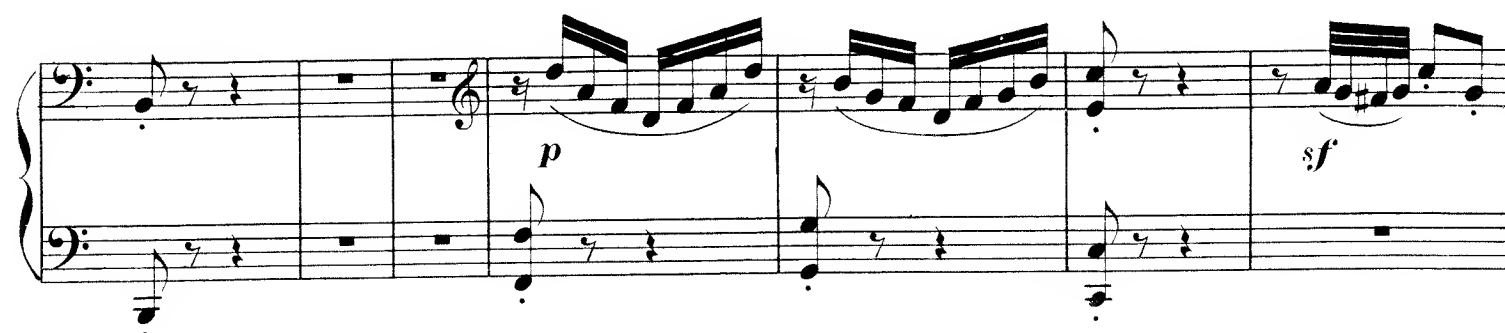
Third system of musical notation for Piano B. The treble staff contains a melody with lyrics "rallent" and "Tempo.". The bass staff provides harmonic support. Dynamics include *f*.

Fourth system of musical notation for Piano B. The treble staff contains a melody with lyrics "ff". The bass staff provides harmonic support. Dynamics include *ff*.

Fifth system of musical notation for Piano B. The treble staff contains a melody with lyrics "ff" and "p". The bass staff provides harmonic support. Dynamics include *ff* and *p*.

Musical score for the piano part of "The Swan" by Camille Saint-Saëns. The score is in 3/4 time and features a key signature of one flat (B-flat). It includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *dim* (diminuendo). The notation includes various musical symbols like notes, rests, and slurs.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-7. The score is in 3/4 time, featuring a treble and bass staff. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score includes the instruction "p sempre dimin." above the right hand in measure 5.



PIANO B.

The musical score for Piano B consists of six systems of staves. The first system is in bass clef and includes a *cresc.* marking. The second system is in treble clef and includes a *dim* marking. The third system is in treble clef and includes a *poco slargando.* marking. The fourth system is in treble clef and includes a *pp* marking and a *piu dimin.* marking. The fifth system is in treble clef and includes a *cresc* marking and a *do molto.* marking. The sixth system is in treble clef and includes a *rallent.* marking and a *Tempo.* marking. The score also features various musical notations such as *tr* (trills), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo).

nu - en - do - pp

poco slargando.

tr

f

p

pp

piu dimin.

cresc

en - do molto.

tr

ff

rallent.

Tempo.

p

f

ff

2.

*Andante cantabile.**p**dolce.**p**p rallent.**mf espressivo.**p**mf espressivo.**p**f**pp*

Piu animato.

The musical score for Piano B consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The score includes various dynamics and tempo markings:

- System 1:** Starts with *pp* (pianissimo) in the bass staff. The tempo is marked *Piu animato.* The system ends with a repeat sign.
- System 2:** Features a crescendo marked *f piu cresc* and *en - do*, leading to a fortissimo *ff* section.
- System 3:** Includes a decrescendo and slowing down marked *diminuendo e rallentando*, followed by a return to the original tempo marked *Tempo I^o*. The section concludes with a *dolce.* (sweet) marking.
- System 4:** Continues the melodic and harmonic development.
- System 5:** Features a section marked *p* (piano) and *rallent.* (rallentando), followed by a return to *Tempo.*
- System 6:** The final system, starting with *P cantando.* (cantando) in the bass staff and ending with a *pp rallent.* (pianissimo, rallentando) section.

Allegretto un poco vivace.

3.

p *tr* *tr* *p*

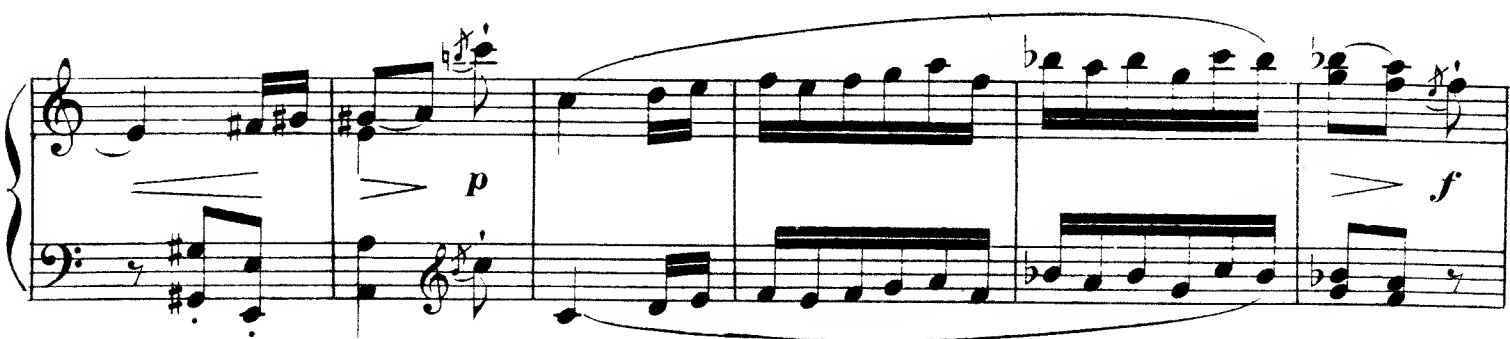
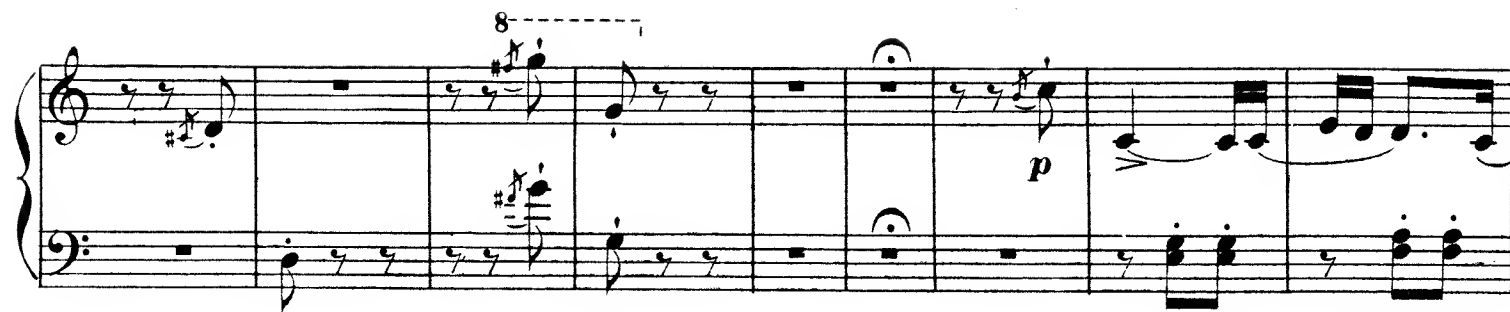
f *p*

f *diminuendo* *p*

p *f* *p*

cresc. *f* *f* *ff*

ff *p*



This image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a grand staff format, with a treble and bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes a trill (tr) in the right hand and a piano (p) dynamic. The second system features a crescendo (cresc.) and a piano (p) dynamic. The third system includes a forte (f) dynamic and a fortissimo (ff) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a pianissimo (pp) dynamic and a fortissimo (ff) dynamic. The notation includes various musical symbols such as notes, rests, trills, triplets, and dynamic markings. The page is numbered 8 in the top left corner.

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| Sonate en si bémol majeur . . . | 7 50 |
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| Grande sonate en ut majeur . . . | 10 |
| 2 ^e Sonate en fa . . . | 9 |
| A. Neldy . Souvenir de Saintonge, bal . . . | 7 50 |
| J. Offenbach . Symph. de l'avenir . . . | 4 50 |
| Ch. Poisot (m. d.). <i>La Flûte enchantée</i> , fantaisie . . . | 7 50 |
| Ponce de Léon . Marc. de <i>Sémiramis</i> . . . | 6 |
| H. Rosellen . Op. 40. <i>Beatrice di Tenda</i> . . . | 9 |
| Op. 62. 1 ^{re} Quadrille italien varié . . . | 9 |
| Op. 72. Marche du <i>Désert</i> . . . | 10 |
| Op. 90. 2 ^e Quadrille italien varié . . . | 9 |
| Op. 117. Rondo sur la <i>Gazza ladra</i> . . . | 5 |
| Op. 173. <i>Esmeralda</i> , grande valse . . . | 7 50 |
| J. Rummel (f.). <i>Valse de Vensano</i> . . . | 7 |
| <i>Barcarolle d'Oberon</i> , de J.-A. Pachier . . . | 6 |
| <i>Fleur des Alpes</i> , de J. Schad . . . | 6 |
| <i>Santa Lucia</i> , de Paul Bernard . . . | 6 |
| <i>Carnaval de Venise</i> , de J.-Ch. Hess . . . | 6 |
| <i>Les Noces de Figaro</i> , de Ch. Neustedt . . . | 6 |
| <i>Où vas-tu, petit oiseau ?</i> de Ch. Hess . . . | 6 |
| <i>Résignation</i> , romance (Godefroid) . . . | 7 50 |
| <i>Gouttes de rosée</i> , rêverie . . . | 9 |
| <i>Prière des Bardes</i> , choral . . . | 7 50 |
| <i>Les Nuits d'Espagne</i> , boléro . . . | 9 |
| <i>Les Soupirs</i> , andante . . . | 7 50 |
| <i>Le Réveil des fées</i> , orientale . . . | 12 |
| <i>Mignon</i> , 2 suites . . . | 7 50 |
| Six fantaisies mignonnes sur des opéras-bouffes célèbres : . . . | 7 50 |
| 1. <i>Orphée aux Enfers</i> (Offenbach) . . . | 7 50 |
| 2. <i>La Belle Hélène</i> . . . | 7 50 |
| 3. <i>Barbe-Bleue</i> . . . | 7 50 |
| 4. <i>Chanson de Fortunio</i> . . . | 7 50 |
| 5. <i>Le Petit Faust</i> (Hervé) . . . | 7 50 |
| 6. <i>La Reine Indigo</i> (Strauss) . . . | 7 50 |
| Six valse célèbres de JOHANN STRAUSS arr. à 4 mains très facilement : . . . | 6 |
| 1. <i>Le Beau Danube bleu</i> . . . | 6 |
| 2. <i>Les Mille et une Nuits</i> . . . | 6 |
| 3. <i>Les Feuilles du matin</i> . . . | 6 |
| 4. <i>La Vie d'artiste</i> . . . | 6 |
| 5. <i>Le Sang viennois</i> . . . | 6 |
| 6. <i>Les Joies de la Vie</i> . . . | 6 |

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| Ries . <i>Di tanti palpiti</i> . . . | 6 |
| Op. 53. Le Retour des troupes . . . | 4 50 |
| A. Trojelli (t. f.). Répertoire concertant de M ^{lle} Lili et de M. Toto : . . . | 5 |
| 1. Ciel azuré, valse . . . | 5 |
| 2. Dans la Savane, havanaise . . . | 5 |
| 3. Les Marionnettes, marche . . . | 5 |
| 4. Brune et Blonde, sympathie . . . | 4 |
| 5. Cimes des Alpes, tyrolienne . . . | 4 |
| 6. Fife et tambourin, rondoletto . . . | 4 |
| 7. Sur la plage, gondoline . . . | 4 |
| 8. Espagne et castagnettes, boléro . . . | 4 |
| 9. Départ pour la forêt, fanfare . . . | 5 |
| 10. Bouquet de fête, hom. enfantin . . . | 5 |
| H. Valiquet (t. f.). École concertante des petites mains : . . . | 6 |
| 1. <i>Bluettes des Grains de sable</i> . . . | 3 75 |
| 2. <i>Polka</i> — — — — — 3 75 | |
| 3. <i>Musette</i> — — — — — 3 75 | |
| 4. <i>Paquerette</i> , polka . . . | 3 75 |
| 5. <i>Perce-Neige</i> , marche . . . | 3 75 |
| 6. <i>Le Liseron</i> , valse . . . | 3 75 |
| 7. <i>L'Été</i> , polka-mazurka . . . | 3 75 |
| 8. <i>L'Automne</i> , valse . . . | 3 75 |
| 9. <i>La Belle au bois dormant</i> , berc. . . | 4 50 |
| 10. <i>Le Chat botté</i> , rondo . . . | 4 50 |
| 11. <i>Le Nain jaune</i> , valse . . . | 4 50 |
| 12. <i>Le Prince Charmant</i> , pol.-maz. . . | 4 50 |
| A. E. de Vaucorbeil . Tempo di minuetto . . . | 6 |
| Renaud de Vilbac (m. d.). École concertante du piano : . . . | |
| 1^{re} SÉRIE . . . | |
| Transcriptions classiques . . . | |
| 1. <i>Largh.</i> du quint. en la de Mozart . . . | 6 |
| 2. <i>Thème varié</i> du sep. de Beethoven . . . | 7 50 |
| 3. <i>Célèbre Menuet</i> de Boccherini . . . | 6 |
| 4. <i>Rigaudon de Dardanus</i> , Rameau . . . | 6 |
| 5. <i>Gavotte favorite</i> , de S. Bach . . . | 5 |
| 6. <i>Pavane</i> du XVI ^e siècle . . . | 6 |
| 7. <i>Le Bosquet de la Reine</i> , menuet . . . | 5 |
| 8. <i>Le Tambourin</i> , de Rameau . . . | 5 |
| 9. <i>Sérénade</i> , de Beethoven . . . | 9 |
| 10. <i>Andante varié</i> , sonate à Kreutzer . . . | 9 |
| 11. <i>Ballet de Prométhée</i> , de Beethoven . . . | 6 |
| 12. <i>Adagio</i> du septuor, de Beethoven . . . | 7 50 |
| 2^e SÉRIE . . . | |
| Opéras et oratorios . . . | |
| 13. <i>Mignon</i> , 1 ^{re} suite, A. Thomas . . . | 10 |
| 14. <i>Mignon</i> , 2 ^e suite, — — — — — 10 | |
| 15. <i>Hamlet</i> , 1 ^{re} suite, — — — — — 10 | |
| 16. <i>Hamlet</i> , 2 ^e suite, — — — — — 10 | |
| 17. <i>Perle du Brésil</i> , 1 ^{re} suite, F. David . . . | 10 |
| 18. <i>Perle du Brésil</i> , 2 ^e suite, — — — — — 10 | |
| 19. <i>Ballet de Don Juan</i> , de Mozart . . . | 10 |
| 20. <i>La Création</i> , de J. Haydn . . . | 10 |
| 21. <i>Les Saisons</i> , — — — — — 10 | |
| 22. <i>Les Deux Journées</i> , Cherubini . . . | 10 |
| 23. <i>Petits riens</i> , ballet inéd. de Mozart . . . | 10 |
| 24. <i>L'Oie du Caire</i> , suite — — — — — 10 | |
| 3^e SÉRIE . . . | |
| F. Mendelssohn . Romances sans paroles transcrites à 4 mains : . . . | |
| 25. Chant du Printemps (op. 62, n ^o 6) . . . | 5 |
| 26. Chant de la Fileuse (op. 67, n ^o 4) . . . | 5 |
| 27. 1 ^{re} Barcarolle (op. 19, n ^o 6) . . . | 6 |
| 28. Volkslied (op. 53, n ^o 5) . . . | 6 |
| 29. Air de chasse (op. 19, n ^o 3) . . . | 5 |
| 30. Marche funèbre (op. 62, n ^o 3) . . . | 6 |
| 31. Duetto (op. 38, n ^o 6) . . . | 5 |
| 32. Le Chant du Barde (op. 33, n ^o 3) . . . | 6 |
| 33. Berceuse (op. 67, n ^o 6) . . . | 7 50 |
| 34. Presto agitato (op. 63, n ^o 3) . . . | 7 50 |
| 35. Andante (op. 53, n ^o 1) . . . | 6 |
| 36. Allegro (op. 63, n ^o 2) . . . | 6 |
| La série complète, net . . . | 18 |
| 4^e SÉRIE . . . | |
| F. Mendelssohn . Fragments et morceaux divers : . . . | |
| 37. Canzonetta du 1 ^{er} quatuor . . . | 6 |
| 38. Caprice (op. 16, n ^o 2) . . . | 6 |
| 39. Allegro, Reformation's symph. . . | 6 |
| 40. Allegretto, symphonie-cantate . . . | 7 50 |
| 41. Final du 1 ^{er} concerto (op. 25) . . . | 9 |
| 42. Andante du 2 ^e gr. trio (op. 66) . . . | 7 50 |
| 43. Andante avec variations (op. 83) . . . | 7 50 |
| 44. Tempo di minuet., symp. la maj . . . | 7 50 |
| 45. Adagio de la 3 ^e symphonie . . . | 9 |
| 46. Andante de la 4 ^e symphonie . . . | 7 50 |
| 47. Alleg. non troppo, symp. la min . . . | 7 50 |
| 48. Allegretto, 4 ^e sonate pour piano à 3 mains . . . | 6 |
| 5^e SÉRIE . . . | |
| Miscellanées . . . | |
| 49. <i>L'Invitation à la Valse</i> , de Weber . . . | 7 50 |
| 50. Huitième Polonaise, de Chopin . . . | 7 50 |
| 51. Gavotte d' <i>Iphigénie</i> , de Gluck . . . | 6 |
| 52. <i>Sylvia</i> , ballet de Léo Delibes, suite concertante . . . | 10 |
| 53. Valse lente de <i>Sylvia</i> . . . | 9 |

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| Renaud de Vilbac (suite). | |
| 54. Pizzicati de <i>Sylvia</i> . . . | 6 » |
| 55. <i>Jean de Nivelle</i> , 1 ^{re} suite, Delibes. . . | 10 » |
| 56. <i>Jean de Nivelle</i> , 2 ^e suite. — . . . | 10 » |
| 57. March.-entr'acte <i>Jean de Nivelle</i> . . . | 6 » |
| 58. <i>La Zamacueca</i> , de Ritter . . . | 7 50 |
| 59. <i>La Korrigane</i> , ballet de Widor. . . | 10 » |
| Valses célèbres de JOHANN STRAUSS. | |
| Transcriptions concertantes : | |
| <i>Le Beau Danube bleu</i> | 9 » |
| <i>Les Feuilles du matin</i> | 9 » |
| <i>La Vie d'artiste</i> | 9 » |
| <i>Les Mille et une Nuits</i> | 9 » |
| <i>Le Sang Viennois</i> | 9 » |
| <i>Aimer, boire, chanter</i> | 9 » |
| <i>Les Bonbons de Vienne</i> | 9 » |
| <i>Cagliostro</i> , etc., etc. | 9 » |
| C.-M. de Weber . Op. 3. Trois pièces faciles | 7 50 |
| Op. 3 bis. Trois pièces faciles | 9 » |
| Jules Weiss (f.). Le Jeune Pianiste classique. Transcriptions et réductions faciles et sans octaves des œuvres célèbres de HAYDN, BEETHOVEN, MOZART. | |
| HAYDN. 1. Fin. de la symp. en ut. | 7 50 |
| 2. Finale de la 4 ^e symphonie en sol. | 7 50 |
| 3. Andante de la symphonie en sol. | 7 50 |
| 4. Finale de la symp. coup de timbale. | 7 50 |
| BEETHOVEN. 5. Sonate en sol mineur, op. 49, n ^o 1. | 7 50 |
| 6. Sonate en sol, op. 49, n ^o 2. | 7 50 |
| 7. Allegro, sonate en la, op. 12, n ^o 2. | 7 50 |
| 8. Allegro, sonate en fa, op. 17. | 7 50 |
| MOZART. 9. Allegro de la sonate facile. | 5 » |
| 10. Andante de la sonate facile. | 5 » |
| 11. Finale de la sonate — | 5 » |
| 12. Marche turque | 5 » |
| 13. Andante de la sonate en fa. | 6 » |
| 14. Allegro de la sonate en ut. | 6 » |
| HAYDN. 15. Andante de la symphonie <i>Au coup de timbale</i> | 6 » |
| 16. Finale de la symp. en sol majeur. | 6 » |
| 17. Finale du trio en fa majeur | 6 » |
| 18. Vivace du trio en ut majeur | 6 » |
| 19. Vivace de la symphonie <i>au coup de timbale</i> | 7 50 |
| 20. Allegro de la symp. en ré maj. Chaque cahier complet net. | 8 » |
| J.-B. Wekerlin . Scènes normandes | |
| Ed. Wolff (m. d.). La Perle du Brésil , de F. David, duo à 4 mains | |
| <i>Orphée aux Enfers</i> , fant. concertante | |
| <i>Chanson de Fortunio</i> , fant. concert. | |
| A SIX MAINS | |
| Claire Bertou . Les honneurs partagés, polka concertante. | |
| Léonie , polka-mazurka | |
| R. de Vilbac . ÉCOLE CONCERTANTE DU PIANO à six mains : | |
| N ^{os} 1. Andante de la 3 ^e symph., Haydn | 7 50 |
| 2. Menuet (symph. en sol min.), Mozart. | 7 50 |
| 3. Final de la 16 ^e symph., Haydn | 7 50 |
| 4. Scherzo (symph. en ré maj.), Beethoven. | 7 50 |
| 5. Romance symph. de la Reine, Haydn | 7 50 |
| 6. <i>Marche turque</i> , de Mozart. | 7 50 |
| 7. Chœur de la <i>Création</i> , Haydn. | 7 50 |
| 8. Menuet symph. mi, Mozart. | 7 50 |
| 9. Hymne impérial d'Autriche, Haydn | 7 50 |
| 10. Marche des Ruines d'Athènes, Beethoven. | 7 50 |
| 11. La chasse, Saisons, de Haydn | 7 50 |
| 12. Alleluia du <i>Messie</i> , oratorio de Hændel. | 7 50 |
| CÉLÈBRES POLKAS VIENNOISES | |
| 13. <i>Pizzicato-Polka</i> , J. Strauss | 7 50 |
| 14. <i>Retour d'printemps</i> , Schindler | 7 50 |
| 15. <i>Lazzi-Polka</i> , Falirbach | 7 50 |
| 16. <i>Polka des Masques</i> , Strauss | 7 50 |
| 17. <i>La Machine à coudre</i> , Strobl. | 7 50 |
| 18. <i>Le Bal masqué</i> , Anton Seifert | 7 50 |
| 19. Menuet de BOCCHERINI | 7 50 |
| 20. Gavotte de GLUCK | 7 50 |
| POUR DEUX PIANOS | |
| M. Isambert . Ouvert. de <i>Mignon</i> | 15 » |
| Ch. B. Lysberg . Op. 79. <i>Don Juan</i> , 1 ^{er} duo de concert | 12 » |
| Op. 92. <i>Oberon, Preciosa, Freyschütz</i> , 2 ^e duo. | 15 » |
| Op. 121. <i>La Flûte enchantée</i> , 3 ^e duo. | 12 » |
| <i>Bruits des Champs</i> , idylle symphonique, 4 ^e duo de concert | 12 » |
| G. Mathias . Op. 21. 1 ^{er} concerto pour piano principal, avec piano d'accomp. | 20 » |
| Mozart . Gr. sonate pour 2 pianos. | 12 » |